

**THE PROCESSES OF FORMATION OF THE ART OF MUSIC AND ITS
DEVELOPMENT**

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Abstract

This article describes the stages of the formation of musical art, which are inextricably linked with the development of humanity, the stages of development of music from primitive society to the modern era.

Also, the role of music in the life of society, its social, cultural and aesthetic significance and functions in different historical periods are revealed.

Keywords

musical art, historical process, musical literacy, rituals, music, primitive society, musical culture, musical instruments, genres.

Аннотация

В данной статье описываются этапы формирования музыкального искусства, неразрывно связанные с развитием человечества, этапы развития музыки от первобытного общества до современной эпохи.

Также раскрывается роль музыки в жизни общества, её социальное, культурное и эстетическое значение и функции в разные исторические периоды.

Ключевые слова

музыкальное искусство, исторический процесс, музыкальная грамотность, ритуалы, музыка, первобытное общество, музыкальная культура, музыкальные инструменты, жанры.

The art of music has been an integral part of the culture of the peoples living in the territories of Central Asia since ancient times. Its directions, genres, and forms have been formed and developed over the centuries as a product of the creative activity and thinking of the ancient Sogdians, Khorezmians, Parthians, and Bactrians, who lived in the territory of present-day Central Asia, Afghanistan, Pakistan, Iran, and East Turkestan, the ancestors of the Uzbek people. There is also sufficient evidence to suggest that the development of this art form was greatly influenced by the peoples living in the steppe, forest-steppe, and mountainous regions of the vast region stretching from the northern borders of China to Eastern Europe (Scythians, Savromat-Sarmatians, Sak-Massagets). The historical formation of the art of music initially took place under the influence of early mythological ideas as a need to try to understand nature and the events taking place around us, and later became the spiritual and spiritual nourishment of various rituals conducted under the leadership of priests.

The development of musical art is associated with the development of the cultural life of cities, and its roots go back to the end of the second millennium BC and the beginning of the first millennium BC. The development of social relations, the emergence and development of various professions, the emergence of people who have undergone special training, who serve to conduct folk holidays, religious ceremonies, as well as various events in the palace, accelerate the process of formation of the layer of musicians. United on the basis of a common goal, musicians, musicians, dancers, as a whole, the people of art, studied and enriched the musical and spiritual heritage left by their ancestors, and, continuing the traditions of the master and disciple, showed

great zeal in passing it on to the next generation. The first buds of the activity of such a category of people, due to the characteristics of their time, took root in the environment of the priestly community. The inner spiritual experiences of a person, observations related to living, life, death, their vivid expression in relation to events and phenomena within the framework of everyday relationships, began to sound brightly and brightly in the form of the sound of musical melodies.

The art of music is one of the most ancient and complex manifestations of human culture. It was formed on the basis of human emotional experiences, social needs and aesthetic views. Music performed various functions in the process of social development: harmonizing labor, conducting rituals, educating, arousing aesthetic pleasure and exerting a spiritual influence. Therefore, the study of the processes of formation of the art of music is of great scientific importance.

The formation of musical art is inextricably linked with the development of mankind, and at each historical stage it has acquired a new content and form. The path from simple rhythmic sounds in primitive society to complex symphonic and electronic music shows the continuous development of musical art. Music has not lost its importance as an important art form that enriches the spiritual world of man even today. In turn, music also serves as an ideological weapon, that is, a means of influence for soothsayers, who have the opportunity to influence the spiritual and emotional feelings of the people. Herodotus reports that the Massagetae living in desert and steppe regions gathered in one place, led by a soothsayer, threw the fruits and leaves of the Hum (Haoma) plant into the fire around a huge bonfire, and under the influence of its smoke, which affects the human psyche, they became intoxicated, sang and danced. They have another tree, the fruit of which they carefully pick. Then they light a bonfire, sit around it, throw little by little of the fruit into the fire, smell the smoke, and enjoy themselves as if they were drunk from wine. The more they throw the more fruit, the more they enjoy themselves, and at the end they play and sing. Early sources, one of which is the petroglyphs of the Saimali Stone (Fergana Valley), tell about ancient rituals performed with the accompaniment of chertma musical instruments and the songs and dances performed during them.

One of the musical instruments depicted on the mountain rocks is the daf, the base of which is a huge stone with a hole in the middle and a circular shape, covered with leather. Ancient historians of Central Asia, the Saimali stone petroglyphs daf music word "Shahnama" write that the sounds and sounds produced when the daf and kairak are struck served to relieve King Zakhok's headaches for a certain period of time. This legend is inextricably linked with the sacrificial ceremony, and the stone covered with animal skin is an integral part and symbol of the cult of the god of fertility. The statue of Silena-Marsia, the goddess of beauty, elegance, water, and vegetation, playing a double-flute musical instrument (avlos) in the palace altar found in the ruins of the ancient Bactrian city of Sangin, also shows how developed musical culture was in these regions since ancient times. Also found in the ruins of the temple were a set of connected bones and a set of blown instruments made of clay alloys. The musical instrument of the same name, the avlos, is played by a girl playing this instrument. The emergence of Zoroastrianism as a monotheistic religion and its belief in it as the dominant religion in these regions for centuries had a tremendous impact on the gradual development and process of musical art.

The scientific-historical, religious-philosophical and moral-educational foundations that have had a great influence on the formation of the spirituality of the peoples of Central Asia are primarily associated with the Zoroastrian doctrine, created and formed by the founder of the Fire-Pagan religion, Zoroastrianism. Zoroastrianism was formed as a reflection of the relationship of people who have lived and worked for thousands of years to society and nature. The ideas put forward in the writings of the "Avesta", which is considered the sacred book of

Zoroastrianism, undoubtedly embody the life, lifestyle, customs, religious beliefs and beliefs of our ancestors. Among the knowledge that Zoroastrians were obliged to acquire at the end of the educational process, music knowledge and musical culture occupied one of the main places. An important aspect of the development and manifestation of musical culture in Central Asia is its connection with the activities of the military and the regular army.

History shows that as early as the 7th century BC, our ancestors had a regular army that obeyed their own clear rules and regulations, as a structure. Military musicians also occupied a special place in the army, which consisted of various types of troops. Plutarch tells of the widespread use of cauldron-shaped percussion instruments in the Parthian army. For example, the Roman army under Crassus suffered a crushing defeat from the Parthians. Before the battle, in order to inspire themselves and frighten the enemy, the Parthians made noise by playing huge percussion instruments with copper bells hung around them and covered with leather. Later, such warlords as Alexander the Great, Genghis Khan, and Amir Temur also widely used this military method in their campaigns. A military ensemble consisting of trumpet-shaped wind instruments. During military operations and ceremonies, some musical instruments served as important symbolic signs along with the weapons, flags, and insignia of the military. For example, the trumpet was considered a special distinguishing mark of a military commander, while musical instruments such as the idiophone-drum and the aerophone-flute were accepted as symbolic signs of kings. The membraphone, a large percussion instrument, was assigned to military commanders. Musical instruments such as the tabira and the charos also served to distinguish and designate the positions of soldiers in the army. A military ensemble consisting of trumpet-shaped trumpets and a trumpet on the neck of a three-headed, three-eyed, six-armed god found in Panjikent indicate that this instrument was widely used in military musical practice. In turn, the trumpet musical instrument was considered sacred.

The sacred book of Zoroastrianism, the Avesta, states that when a severe winter came and all living things were in danger of extinction, the god Ahura Mazda presented King Jamshid with a golden trumpet. When the king blew on the trumpet, the earth split open, and people and animals entered the underground cities built by Jamshid under the sounds of the golden trumpet. The existence of settlements called Varakhsha, Varzonze, and Varozun in the territories of the present-day Bukhara and Navoi regions once again proves that these regions were the cradle of humanity, a hotbed of high culture and spirituality.

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